

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30

—30—



www.wu30.org

Fourth Quarter 2012

Hamilton Wood Type & Printing Museum



David Crotty

When Ken Trettin brought to my attention, this summer, the existence of the Hamilton Wood Type & Printing Museum (1), of

Two Rivers, Wisconsin (known locally as “Trivers”), I almost jumped into the car for the 10 hour trip from Northern Kentucky. For a while I thought I might be too late.

Thermo Fisher Scientific had purchased Hamilton at some point to acquire Hamilton’s laboratory cabinet business, Fig.1. Hamilton had always manufactured some forms of furniture. The idea was that they made cabinets for type, and that wasn’t much different from what dentists used, including light tables for x-ray viewing, and that led to metal and wood laboratory cabinets. Thermo Fisher Scientific (2) had been trying to exit “non-core” businesses and in that direction closed the wood cabinet business in Two Rivers on September 21, 2012. Thermo owns the buildings occupied by the Museum as well as a rather large now empty manufacturing complex.

Actually the wood type business had fallen off by the mid-1980s as other printing methods became overwhelmingly popular not to mention the onset of desktop publishing. Wood type production ceased in 1985. The wood type equipment and type collections were acquired by the Two Rivers Historical Society and the Hamilton Wood Type and Printing Museum was started up in

1999 in the original buildings that dated back to 1924.

Jim Moran, the Museum’s Director had started (1) in the printing business as apprentice, then pressman, then partner and owner of Moran’s Quality Print Shop in Green Bay with his father and grand-father. In an interview he described that after retiring he donated some equipment from the shop. He worked as a volunteer at the museum and eventually became the director. His brother, Bill Moran, who is a professor of printing history at the University of Minnesota, is the Artistic Director. Stephanie Carpenter is the Assistant director who has a masters degree in graphic design from Indiana University, is the in-house printer and also conducts tours.

Jim’s father Bernard J. Moran 84 and former partner with his children, passed away just a few weeks ago on September 10, 2012 in Green Bay.

The museum conducts workshops with the help of volunteers, a number of whom are retirees from the old company. These retirees are the last of the skilled type makers and printers. Part of the Museum’s mission is to pass these skills on to younger generations.

Most of us think of typeface as being metal and much of it was, especially the smaller fonts. However it is technically difficult to make large point size type because the metal shrinks or expands (depending on the alloy) producing a non-uniform type. Wood became the material of choice for the larger type. Generally type



The HWTP Museum’s Logo



Fig 1. Thermo Fisher Hamilton woodcabinet plant in Two Rivers, WI
Bilde, Herald Times Reporter

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David Crotty From the Editor

Philatelic Literature Judging

Certainly the best commentary on philatelic literature judging that this editor has seen can be found on page 5 from John Hotchner. I was at the Sacramento show and asked some of the questions even though I did not submit an exhibit. I have scoured his article for hints and have made a few changes here.

First, we don't really have a statement of purpose in the journal. Perhaps we should write one. Another comment he makes, very pointedly, is that there should be a "diversity of authors" in a publication. What's an editor to do? We depend on the membership to provide that "Diversity." I went table to table at Sacramento requesting articles from well-known editors and writers. One such article appears in this issue.

Wood Type History and Fonts in General

We have discussed type and type fonts here many times over the decades as shown in the article index. Here we see the history of one wood type manufacturer now encased in the Hamilton Wood Type and Printing Museum.

This actually brings up the issue of fonts. Which ones should we be using? We have another discussion of the "Worst Fonts in the World." I discover that I have been using two of the "least liked" fonts. I've used TrueType Garamond for some articles in this issue and New Times Roman for others. Maybe we can see how they look in print and have a discussion.

We have discussed the hazards of non-TrueType fonts used with MS Publisher. So why do I use that one? Because it is less expensive AND very handy for a duffer like myself.

Dave

APS AMERISTAMP EXPO

Louisville, KY • January 18 - 20, 2013



Informal Breakfast at AmeriStamp 2013

The Writer's Unit #30 will not hold a formal breakfast at the January 2013 APS AmeriStamp Expo in Louisville. Instead those members in attendance at the show will assemble informally at a local restaurant on Sunday morning. Announcements will be found at the APS booth.



Hamilton continued from page 3

that is smaller than about 1 inch is metal and above that it's wood, but there is some overlap. Early on the larger type was produced manually with considerable effort. In 1828 Darius Wells of New York invented a method of using a lateral router that made mass production of wood type possible and he produced a catalog of available font sets.

Soon after this, in 1834, William Leavenworth used a pantograph (3), Fig. 2 and 3, with the router, which allowed a worker to move one rod over a letter pattern and the pantograph moved the lateral router over a piece of wood, thus cutting the type producing a wide range of fonts and sizes, Fig. 4. The pantograph can be adjusted so that one pattern of a letter can be used to make a wide range of font sizes. A cabinet maker named Edwin Allen independently invented a version of the pantograph in 1836 and also went into the business. Employees of these several type makers went on to begin a number of wood type making shops through the 1800s, Fig. 5.

J. Edward Hamilton was born in Two Rivers, Wisconsin and eventually worked at a pail making factory and learned the skills of operating a lathe as well as the steam operated machinery used in the factory (1).

One day in 1880 the editor of the local newspaper needed a special fancy font for the announcement of a grand ball in Two Rivers, but didn't have time to order them from the factory in Chicago. He asked Hamilton to make the type, who did so the old way, by hand. The product was so good that Hamilton started getting more orders. He quit his job and he learned how to make type out of holly wood laminate and then eventually from the more abundant rock maple. His product was half the price of other wood type makers during a time when town newspapers and print shops were "sprouting like corn" in the Midwest. One of his catalogs is shown online (4). Hamilton was a good businessman and bought out most of his competitors by about 1890.

In 1927 the company built new buildings in Two Rivers to expand the production of wood cabinets as well as the wood type. They already made cabinets, tables and work benches for the printing trade. The company was expanding into new markets with cabinets and furniture for dentists and laboratories and the like, all made in Two Rivers, and thus became Hamilton Manufacturing. This company was eventually bought by Thermo Fisher Scientific, the large lab chemical and equipment supplier and became known as Thermo Fisher Hamilton. Thermo Fisher seems to be trying to get out of the laboratory cabinet business and, as mentioned above, shut down the wood cabinet plant in

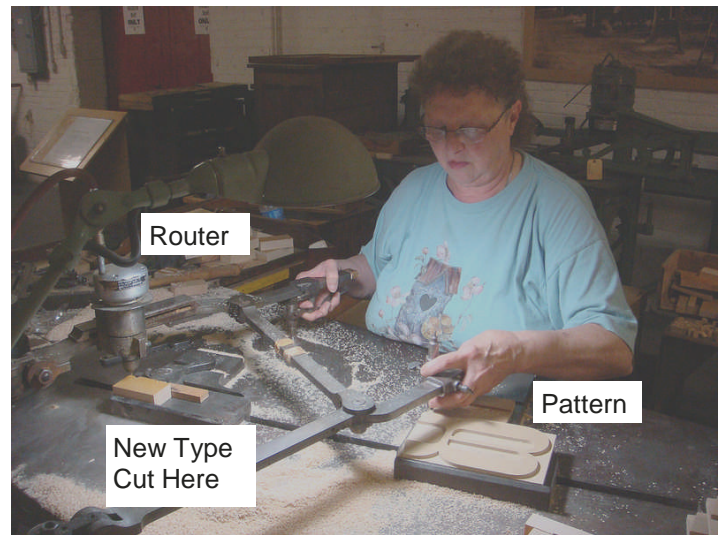


Fig. 2. Bernice Schwahert operates the Pantograph
Nick Sherman, www.flickr.com



Fig. 3. Two Generations.
Norb Teaches Georgie on the Pantograph.
HWTP Museum

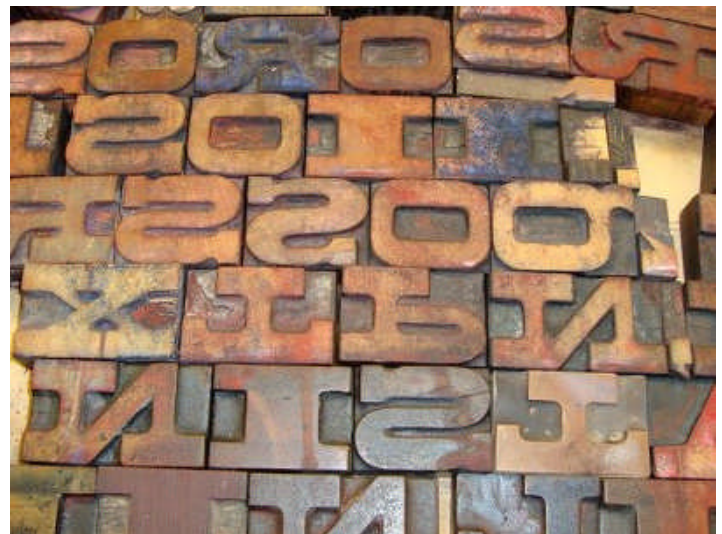


Fig. 4. Production Type in the
Museum Collection.

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Hamilton continued from page 3

Two Rivers in September.

Wood type is created by starting with a set of patterns for each letter or figure of a type font set. These patterns are created more or less by hand with the lateral router. Jim Moran explained that the set of patterns usually includes sets that are 3 inches, 6 inches and 12 inches tall.

This set of patterns is used to manufacture font sets for customers using the pantograph. The pantograph can produce letters that are anywhere in size from the original to about 1/3 the original size. Thus a 3 inch pattern can be used to manufacture type that is between 3 and 1 inch in height. With the three sets of patterns font sets can be made that are between 1 and 12 inches.

The Museum runs workshops, Fig 6 and 7, through the summer season as well as a meeting called Wayzgoose in November of each year. They have one day sessions for schools and other organizations. They run weeklong workshops for corporations and design groups, and have conducted 17 day three credit courses for some universities. The next season schedule will be posted soon on the website calendar (1).

A documentary film was shown about the museum in 2009 that can be obtained on DVD (5).

Ironically despite the fact that wood type was supplanted by electronic methods, the Museum has joined forces with computer type face vendors to provide a wide range of the fancy and plain wood designs for electronic publishing (6). The story has gone full circle.

References

1. www.woodtype.org
2. Greg Buckley, "End of an Era" September 25, 2012, *Herald Times Reporter*, Two Rivers, WI.
3. Pantograph, Wikipedia.
4. www.typography.com/ask/showBlog.php?blogID=184
5. www.typeface.kartemquin.com/
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David Crotty and Ken Trettin

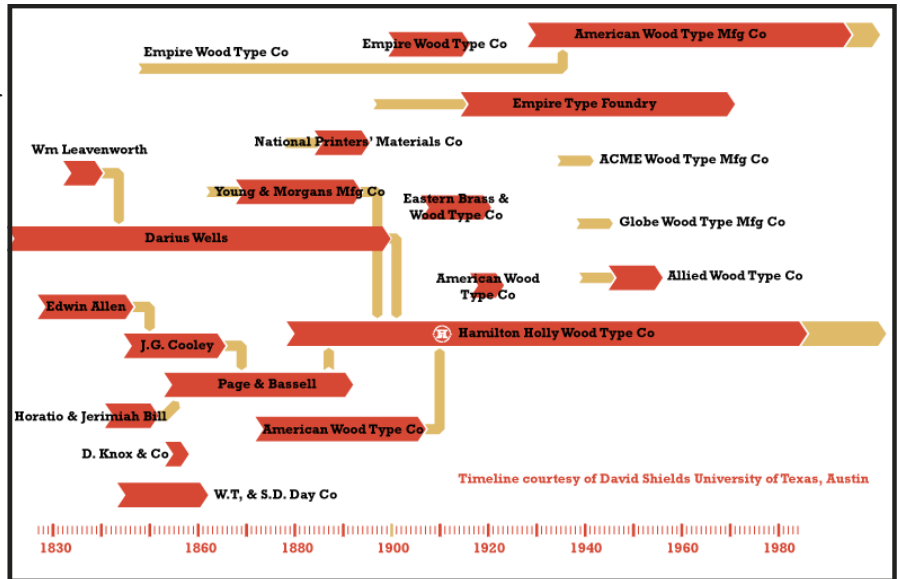


Fig 5. Wood Type Timeline by David Shields, Virginia Commonwealth University. David has prepared a new more complete version that cannot be printed on one (or even two) of our pages.



Fig 6. Wayzgeese Workshop held each November. This group met November 7, 2011.



Fig 7. Print Example of a workshop.

Literature Exhibiting Notes from StampShow 2012

Clarity in Literature Judging: There is progress to report in providing clarity in Literature Judging criteria. Chapter 23A in the Manual of Philatelic Judging, (Figure 1) has been revised and expanded, and reviewed by CANEJ (Committee on the Accreditation of National Exhibitions and Judges), and by the time this issue is in your hands I hope it will be up on the APS website, www.stamps.org (**Editor's Note:** It's there). It is recommended that all literature judges and literature exhibitors read the new chapter.

Whither Philatelic Literature? Of even more importance, CANEJ Chairman Steve Reinhard has appointed an ad-hoc committee to come up with a set of proposals to expand and further clarify literature exhibiting categories, to make literature competitions easier to hold, to make the knowledge and experience of judges and other exhibitors available to all in literature forums, and to improve feedback available to authors and editors. Members of the Committee are Tim Bartshe, Rich Drews, Jim Graue, John Hotchner, Peter McCann, and Steve Reinhard, ex officio. It will also consult with those who run or will run the present literature competitions (Daniel Piazza, Darrell Ertzberger, and Ken Trettin), Ross Towle and Larry Filion for their knowledge of computer capabilities, and Michael Dixon, Alan Warren and Dan Warren for their experience in judging and/or show management. It is hoped that the Committee can have its recommendations ready for CANEJ review in December and the APS Board at AmeriStamp Expo 2013.

Some Things for Authors and Editors to Remember: At the Literature feedback session at StampShow 2012 in Sacramento, the judging panel composed of Alan Warren, Dan Warren, Peter Thy (Apprentice) and myself held forth on a number of issues which affected more than one entry. One of the attendees, Rob Bell, thought the information conveyed was of sufficient importance to ask if it could be memorialized in some form for others involved in creating literature, especially editors of periodicals. What follows is an attempt to capture the major themes, and some specific recommendations:

1. The need for diverse authors. We saw several entries in which editors wrote half or more of the publication. Some of those included appeals for more authors from the membership and bemoaned the fact that there were not more volunteer authors. Our advice is that general appeals generally do not work well. Editors should indeed be trying to build a stable of regular and periodic authors who will contribute both a varied group of articles, and a varied group of perspectives to the publication, and the most effective way to do that is one-on-one. In other words, editors should identify members who have written before, or in other publications, who are exhibitors, who are re-

searchers/specialists, and approach them personally to produce for the journal. Contributions need not be lengthy research arti-

cles. (See below regarding balance.) The immediate objective is to get an author feeling comfortable with writing for the journal. Once that is accomplished, longer pieces are likely to follow. It is much harder for a potential author to refuse a direct request, and all too easy to ignore a general appeal. The editor may need to follow up to assure that the commitment will be honored, and should be thinking in terms of years, not months. Authors need time, and for that reason, asking one or two people is not enough. This is a continuing process, and having half a dozen people working simultaneously on future articles is not too many.

2. The need for a statement of objectives. We saw a number of entries in which the name of the publication led us to expect a range of coverage that was not present. For example, the periodical "Upper Frankenstein Philately" would seem to imply coverage of everything from pre-stamp mail to the latest new issues. Unfortunately what we often found was a journal with 95% of its content for the year focused on 19th century postal history. That is fine, if that is what the society intends, but then the name of the publication should accord with that expectation, and there should be a statement of objectives for and in the publication that states what the editor is expected to accomplish in publishing the journal. That kind of a statement of objectives either for the Society or for the publication should be included in every issue.

3. The need for balance. Once the publication's objectives have been established, it is the editor's task to assure that there is adequate coverage if not proportional coverage of everything that fits within the objectives. If, for example, a publication is intended to cover a given country's international empire, then a year's worth of issues should contain some sort of coverage on virtually all the elements of that empire. Ideally, it should also have material on both older and modern era material, coverage of both stamps and covers (not to mention other philatelic aspects such as revenues and postal stationery), a mixture of longer scholarly/serious articles and shorter/lighter fare that will appeal to all levels of expertise, and there should also be a beginners' column that provides information that will help the novice to understand the deeper articles, and to get more deeply and more profitably involved in the specialty. (Many clubs complain of the difficulty of attracting new members, but seem to do almost nothing to attract people new to their specialty. It needs to be remembered that new members most often do not come fully formed.



John Hotchner

Literature continued on page 6

They need help to develop.)

4. The need to remember that a society journal is:

a.) the society's best advertisement both to new members and old ones, and b.) its society's journal of record. In other words, it needs to include information on who the society is:

- A. Its officers and activity chairmen and how to contact them,
- B. The club's current activities and services, and who to contact to access them or get involved.
- C. What is coming up in the future and how members can get involved, and it needs to identify, preferably in bold type, the names of active members, the names of people who have helped the club to prosper, or those who have been recognized for contributions to, or accomplishments in the hobby outside the club. If candid photographs of club events/activities are published, the names of members in the photos should be included in the descriptive text underneath.

5. Some issues regarding utility. The biggest problem is size of typeface. It may help to remember that the majority of members of every society are seniors. While some will have suffered no reduction in visual acuity, others have. If you want your journal to be read by all your members, tiny print does not encourage that; either in text or descriptors under illustrations. On another point, think about how many times you have gone to your bookshelves to look for a specific issue. Almost without exception, you are searching for an issue by date. Yet, most journals continue to put the volume and issue number closest to the spine, and the date on the right hand side of the cover. Far better to put the date next to the spine so it is most accessible.

6. The utility of society auctions. Society auctions can be a mixed blessing. They often take up space that might better be devoted to articles of more lasting philatelic value, but they can themselves have value in giving the membership a sense of what is available in the marketplace. The latter is enhanced by including in a subsequent issue the prices realized on what sold. The auction then becomes a

true value reference, and there is better justification for including it IN the journal. However, if only a small portion of your membership actually participates in the auction, you might survey members to see if they actually have interest in the auction or whether it is wasted space (and a drain on your treasury) to include it; and thus whether you should consider conducting most auctions on a website, or as a separate listing that goes in hard copy only to those who request it.

7. A word about books. While some of the above can apply to books (titles, type size, etc.) there was one outstanding problematic area: lack of or a poorly done index, and less often a bibliography. It is as if the author heaved a giant sigh of relief when the text was done, wanted to get the book out rapidly, and had no time or juice left to do yet another task. Yet, for the book to be maximally useful to researchers (and let's face it, how many philatelic books get read cover to cover?) an index is essential.

8. A word about compact disks. CDs have not yet conquered the philatelic world, but an increasing number are being submitted in literature competitions. It is not enough that they simply substitute for a pile of paper. CDs provide a set of capabilities that should be used. These include indexing with search-ability so that one does not have to scroll through the entire run of a publication to find a specific issue or subject. CD content should be in a logical (e.g. date of issue, or chapter) sequence, and there should be a "How to use this CD" section at the front which instructs the user on, well, how to use the CD to promote ease of navigation. The CD itself should not be a generic blank with magic marker identification, but rather should have a descriptive label, and a properly labeled carrier.

All of these matters can have an impact on medal level, but medals are just a reflection of the utility of your publication to the readers/users. It should be your goal to increase that level of utility.

Editor's Note: This discussion was originally written for *The Philatelic Exhibitor*, Fall 2012 but it fits here rather well.

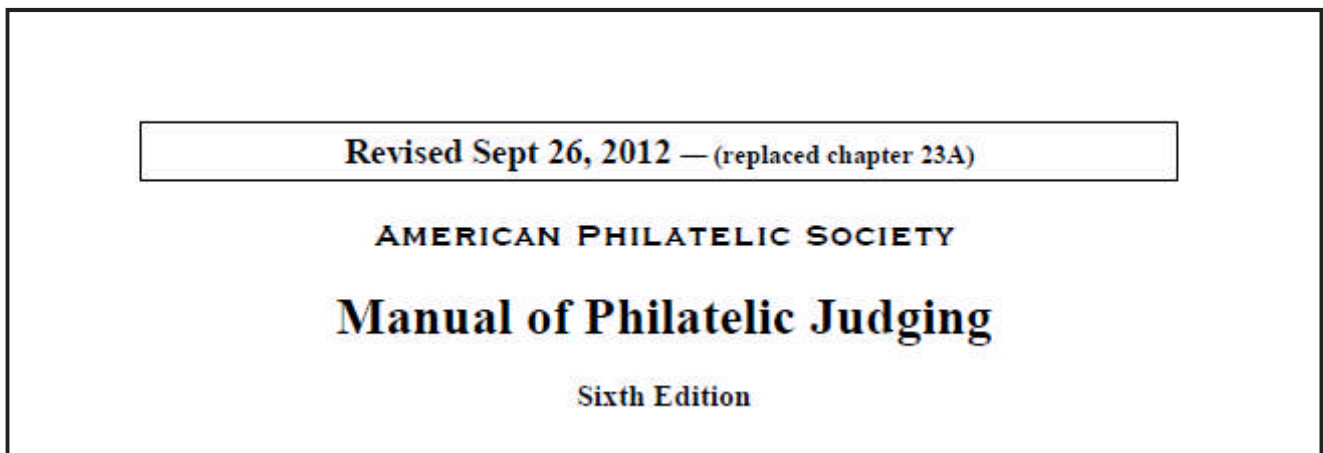


Figure 1. The Manual of Philatelic Judging, available at: stamps.org/userfiles/file/judges/JudgingManual.pdf

Publishing *La Posta*

The Journal of American Postal History



Catherine Clark

I had the pleasure of meeting David Crotty at the APS Sacramento StampShow and Writers Unit awards in August, and we had a great conversation about publishing in philately. He

asked me to write an article for the Communicator describing my experience as a publisher, a job I took on a year and a half ago.

La Posta is a journal that is devoted solely to publishing American postal history, and has been continuously published for 43 years. Published quarterly, *La Posta* has historically had a scholarly journal, known for writers who conduct quality research that benefits the collecting field. Founded in New Mexico, and later based in Oregon, it has progressed from a decidedly classic, western bias to include more modern articles that cover the entire nation, and has gone from a bi-monthly to a quarterly publication that also comes out in a digital edition. Today, *La Posta* provides research, news, and information about all aspects of American postal history, from stampless express covers from the earliest mails clear up to spray-on machine cancels of today.

La Posta's founding editor and my husband, the late Richard W. "Bill" Helbock, PhD, was honored at the APS show with an induction into the philatelic writers Hall of Fame by Writers Unit #30 for the more than 200 articles he has published, and authoring more than two dozen books on postal history. I had big footsteps to follow in. I had assisted in running the business since 1997 when we "retired" to Australia, functioning as Ad Manager, Circulation Manager, Auction Assistant, Proofreader and Assistant Editor. I even wrote a few articles myself, which were well-received.

Although I collect a bit of Korea postal history and postcards, my professional background is in City Planning. In the past few years, we had casually discussed what to do with the journal when he passed away. Bill had been tending toward changing entirely to a digital-only edition as printing and mailing costs had escalated, but we weren't ready to make that jump yet. Also, although Bill had tried, he hadn't been able to find a "heir apparent" to take over as future editor.

I had firmly told Bill that I would not assume the editing because philately isn't my passion, so he had advised simply calling it a day and sending refunds to our subscribers and advertisers when his time came. But after 43 years, I didn't want to let down our contributing authors and solid, loyal subscriber base of die-hard postal history

collectors. I wanted Helbock's legacy to continue, not just in the form of books he has written, but in a living, breathing journal that continues to arrive to people's doors.

When Bill passed away in May 2011 from a sudden heart attack, I suddenly found that I was "The Decider." I was urged by our associate editors and a few key people who knew Bill and *La Posta* well, including our printer, Marrakech Express, to keep it going, and was gifted with a donation from a subscriber to get the next issue 80 page issue out. So I took a deep breath, gathered my courage, and yelled "Geronimo..."

The challenges were pretty daunting at first, I admit. I had to finalize the spring issue that Bill had 99% ready to go to print and get it in a form that our printer could read (that last 1% is always the bummer), and then hustle together the summer issue as Acting Editor. I only had very basic desktop publishing skills, and for me it was like pulling teeth, but fortunately I had a backlog of articles and Marrakech helped me through every step of the process and we got out issue #2. Once was enough as editor, though. I began a nationwide search, and have been delighted with my selection of Peter Martin, with over 20 years experience in the field as a professional philatelic writer and editor. He's totally at ease with desktop publishing, and, most importantly, promoting postal history is his true passion.

I hold a firm belief that *La Posta* has an important niche in the American philatelic publishing field. There are multiple state-based publications and highly specialized societies, newsletters, and journals, and some larger publications that carry articles on both postal history and stamps, but *La Posta* is the largest publication of its kind that is only about postal history, and covers all of America, sometimes extending even to Canada.

Peter and I had many discussions about how to keep *La Posta* healthy and alive, and our readership has been very pleased with his new format including more specialty columns, a larger font size, and higher quality graphics. He's also helped attract in additional columnists and writers, and a slate of new, high profile advertisers. We've gone to slick paper, reduced the number of pages to 68, and added more color, and with each issue, have gone from strength-to-strength. My commitment early on to stay in print, even though it is more costly than going entirely to digital, has paid off, with our readership continuing to re-subscribe at a high rate. I believe we are well-equipped now to carry on publishing *La Posta* for a good, long while.

What has been most challenging for me is being "The Decider" as a sole business owner. I had never pictured myself as a businesswoman before, but have actually enjoyed assuming the role. Probably the toughest decisions

La Posta continued on page 8



Alan Warren National Postal Museum Notes

Guide for Homan New South Wales Collection

One of the latest finding guides placed on the National Postal Museum site of research resources is that of the B. H. Homan collection of New South Wales Stamps. The guide was prepared by the museum's collections intern Katherine Sundra and the Winton M. Blount research chair Thomas Lera.

The collection is a 46-page album donated by the collector to the NPM in 1957. The album is devoted to New South Wales (Australia) proofs, essays, trial color proofs and plate proofs for the period 1849 to c. 1880. The archival material covers most of the NSW issues from 1850 to 1880. In addition to the very rich expected material, the collection also includes unaccepted essays, proofs from unfinished dies, vignette die proofs, trial color proofs with ink recipes, and a proof of an intended forgery.

The finding guide presents a two or three sentence summary of the contents of each album page. Issues covered begin with the Sydney Views and include the Laureated issues, the Diadem series, and the 1885-1886 revenue stamp. Paper types are identified and a few examples are shown with "specimen" overprints.

These finding guides are important time savers as they are sufficiently detailed to reveal the contents of the collections. With this information at hand, researchers can decide if a closer examination is needed, in which case an appointment can be made with NPM staff to view the material in person.



Die impression in black of the hexagonal frame Diadem issue of 1854-55.



Plate proof of the six pence Laureated issue of 1852. Illustrations are from the National Postal Museum's B. H. Homan Collection of New South Wales.

La Posta continued from page 7

after staying in print were to do with changes we have made to the appearance of the journal that were a trade-off between cost and visual aesthetics. In the end, we have had to compromise between slick and shiny and what our budget will allow, but I think the result is now a good one.

Publishing from overseas also has its own peculiar challenges in terms of banking and mail forwarding, but I've got that worked out now. We also had one of our long-time associate editors die, and lost three others due to illness and resignations shortly thereafter. Thankfully, Peter had the contacts and wherewithal to replace them with other excellent writers. It has been a steep learning curve, both in terms of having to run everything myself and managing the finances, but I'm still "in the black" and proud that for the first time in its history, *La Posta* actually has a paid editor!

What I have most enjoyed as publisher is the inter-

change and involvement with a great editor and helping to implement his fresh new ideas, and the feeling of pride when each new issue arrives in the post. I've been greatly heartened by the fantastic authors who write for us, and by the continued and growing base of advertisers, without whom we couldn't stay afloat. Most of all, the compliments and encouragement from readers is what keeps me going.

My advice to anyone else who suddenly finds that they are a publisher is to firstly, have faith in your own abilities, and secondly, hire yourself an experienced editor who is as equally committed to your endeavor as you are.

La Posta is published quarterly at \$32 per year. Website: www.la-posta.com. Subscription information is available from lapostagal@hotmail.com or from La Posta Publications, c/o C. Clark, 315 Este Es Road, Taos, NM. Article submissions are welcome.



Writers' Unit Breakfast at StampShow 2012



Vice President Lloyd de Vries presents Fred Gregory the Award for his Grand and Gold Literature Exhibit.



Hall of Fame Inductees: Dane Claussen, Catherine Clark accepting for her husband William (Bill) Helbock, and Wayne Youngblood.



Wayne Youngblood, the Keynote Speaker and auctioneer for Congress hats.



Tara Murray, APS Librarian, wearing a Congress hat, assisted with Exhibit Awards.



Alexander Haimann presents the classes of 2012 and 2013 Young Philatelic Leadership Fellowship. The WU30 will provide these YPLF participants with a two year WU30 membership.
Photos by Tara Murray

The WU30 breakfast was held at the Hyatt Regency in Sacramento on Sunday August 19 during StampShow 2013. The Grand and Gold Literature Award was presented to Fred Gregory for his book *Hawaii Foreign Mail to 1870*.

The Hall of Fame list now includes Clyde H. Carriker (deceased), Richard William (Bill) Helbock (deceased), Dane S. Claussen and Wayne Youngblood. Catherine Clark accepted the honor for her husband Bill Helbock.

Ms. Clark gave a short presentation describing Bill Helbock's love of postal history and the years he acted as the editor of *La Posta The Journal of American Postal History*.

Hall of Fame Inductee Wayne Youngblood also served as auctioneer for two orange American Philatel-

ic Congress hats, one sale being a donation to the WU30 and one to the Philatelic Congress. Wayne then proceeded as our keynote speaker. He told the story of his father's job at the secret Los Alamos, New Mexico Manhattan Project and the mail envelopes he would bring home to his son. His story was circular in nature of a son who loved to soak the stamps off the envelopes for his stamp collection to his later discovery that mail covers to the post office boxes set up for the Los Alamos workers were extremely rare because they had all been given to his father who had this young stamp collecting son.

Alexander Haimann presented the YPLF (Young Philatelic Leaders Fellowship) members. The WU30 will give each of these people a two year membership to WU30.



Swedish Type Font Stamps 2012

Member David Kent, when we met at StampShow 2012 in Sacramento, suggested these five Swedish stamps issued earlier in 2012. The stamps show five fonts designed by Swedish typographers since 1950. The descriptions below were obtained from the Swedish post office site www.posten.se/en/Stamps. It's a good thing this editor picked them up early. They seem to be gone from the site as this is written.

Recognizable fonts from the Swedish Post Office

The **Berling Antiqua** font was designed by Karl-Erik Forsberg and released in 1951. Its classic proportions, clear impression and good readability have earned it over time a status that can almost be described as "Sweden's national font". **Berling Antiqua** was made to be cast in lead but today it is available in a digital version.

Sispos played a part in the standardization of Swedish industry. The letters were designed to achieve maximum readability, even at difficult angles. Since its introduction in 1973, **Sispos** has dominated information boards and signs in public locations throughout the country. It was designed by Bo Berndal.

Tom Hultgren's **Traffic** font was also released in 1973 and it represents a decade that was in search of stark, graphical expressions for the new-found freedom of the culture of its youth. Many record cover and flyer designers used **Traffic**. Inspiration for the font comes from the Bauhaus school's geometric style.

The issue of the Bible printed in 2000 used the **Indigo Antiqua** font, which was released the year before. The varying thickness of the lines hints of the font's historic role models from the 16th and 17th centuries, the shapes of which were drawn using a broad pen. Today, **Indigo Antiqua** is a popular font for books.

Using calligraphy and constructed details, Göran Söderström and Peter Bruhn link their **Satura** font to the interest in the Orient that is a regularly recurring theme in Swedish design. **Satura** also represents the new wave of Swedish fonts, which are being drawn directly in digital tools



Berling Antiqua
Karl Erik Forsberg
1951

Sispos
Bo Berndal
1973

Traffic
Tom Hulgres
1973

Indigo Antiqua
Johan Ström
2002

Satura
Göran Söderström
And Peter Bruhn
2010



The Eight Worst Fonts in the World

As I began to read several web posts referred to me by Ken Trettin, I responded “this guy hates the fonts that are used in almost all newspapers and many books.” Being a wise man Ken responded something like “the font carries the message and in doing so should disappear.”

So the font professionals who design fonts try to make them stand out and hate the ordinary work horses?

The article by Simon Garfield (1) appears to be written in Arial, one of the least liked that he is about to list. In any case he really has four lists culled from a survey showing the number of respondents for each font. The first three lists are:

Regularly used

1. Frutiger (23 respondents)
2. Helvetica/Helvetica Neue (21)
3. Futura (15)
4. Gill Sans (13)
5. Univers (11)
6. Garamond (10)
7. Bembo
8. Franklin Gothic (8)
9. Minion (7)
10. Arial

Highly Visible

1. Helvetica/Helvetica Neue (29)
2. Meta (13)
3. Gill Sans (9)
4. Rotis (8)
5. Arial (7)
6. ITC Officina Sans (4)
7. Futura (3)
8. Bold Italic Techno; FF Info; Mrs Eaves; Swiss; TheSans; Times New Roman (2) (six tied for eighth)

Least Favorite

1. Times New Roman (19)
2. Helvetica/Helvetica Neue (18)
3. Brush Script (13)
4. Arial
5. Courier (8)



Figure 1. London 2012 The Number One Worst Font in the World

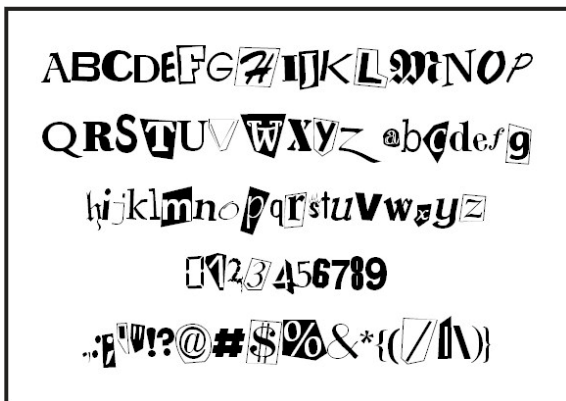


Figure 2. Ransom Note Second Worst Font in the World.



Figure 3. Neuland Inline Third Worst Font in the World.

6. Rotis
7. Souvenir (6)
8. Grunge Fonts (generic) (5)
9. Avant Garde
10. Gill Sans (4)
11. Comic Sans (3)

Of the Least Favorite category Mr. Garfield states “The Least Favorite survey contained brief explanations. Twenty-three respondents said the fonts were misused or overused; 18 believed they were ugly; others found them to be boring, dated, impractical or clichéd; 13 expressed either dislike or blind hatred.”

We don’t have space to make all the points as to why this next group of fonts is considered the “Worst Fonts in the World” but Mr. Garfield finds there is a broad consensus of what is awful.

The number one choice was designed for the London 2012 Olympics, Figure 1. There is more to read about this subject (2, 3, 4).

Number 2 is Ransom Note, Figure 2.

Number 3 is Neuland Inline used for the Jurassic Park logo, Figure 3.

The remaining bad guys are:

4. Papyrus*
5. Brush Script*
6. Gil Sans Light Shadowed.
7. Souvenir
8. EcoFont.

Of this group, the ones marked * are available as TrueType. The rest you will have to find on your own.

Who knew that typefaces could evoke such passion? If this is not enough check out the other blogs (and associated links) listed below. It’s actually kind of scary.

Article adapted from Simon Garfield’s blog (1).

David Crotty and Ken Trettin

1. www.fastcodesign.com/1665318/the-8-worst-fonts-in-the-world
2. en.fonts2u.com/london-olympics-2012.font
3. blogs.metro.co.uk/olympics/the-official-london-2012-olympics-font-the-worst-face-in-the-world/
4. articles.latimes.com/2011/oct/23/opinion/la-oe-garfield-fonts-20111023



Frank M. Hoak III selected for Barbara R. Mueller Award




The fifth annual United States Stamp Society-Barbara R. Mueller Award for the best article published during 2011 in *The American Philatelist*, has been awarded to **Frank M. Hoak III** for his December 2011 article, "U.S. Naval Ship Cancels of December 7, 1941."

Frank M. Hoak III is a retired U.S. Navy Captain (Intelligence) with more than forty years experience in operational intelligence, including management and field work assignments in investigations, interrogations, survival training, evasion

techniques, resistance, escape, and photographic and human intelligence evaluation. He is an accomplished writer with published works on Naval History as well as a worldwide traveler with membership in the Traveler Century Club and more than 210 countries logged — so far! He is also a noted public speaker on travel (specializing in Pacific Ocean areas) and U.S. Naval History.

Frank is a Life Member of the American Philatelic Society and past president, director, and *USCS Log* contributor for the Universal Ship Cancellation Society. More information about the Universal Ship Cancellation Society can be found at www.uscs.org.

The Mueller Award is selected by a panel who reviews all articles published in the *American Philatelist*. 

Alan Warren receives Charles J. Peterson Philatelic Literature Lifetime Achievement Award


Alan Warren is the recipient of the second annual Charles J. Peterson Philatelic Literature Lifetime Achievement Award for furthering knowledge through philatelic literature.

Alan's passion for philatelic literature is well known and dates back to his collegiate days. His writings have appeared in more than sixty philatelic journals in the United States and abroad including feature articles, columns, and news items. He was president of the APS Writers Unit 30. Alan is a nationally-accredited philatelic and literature judge. In addition to author and judge, he also has worn the editor hat for numerous philatelic publications. Among Alan's philatelic honors are the AFDCS' Distinguished Service Award, Glenn C. Michel Service Recognition Award, Honorary Life Member No. 13; Scandinavian Collectors Club, Carl E. Pelander Award for outstanding work in furthering the SCC; APS John N. Luff Award for exceptional contributions to philately; Fifty-Year APS member; U.S. Representative for NORDIA 90; APS Writers Unit 30, Hall of Fame and Distinguished Service Award; elected Fellow of the Royal Philatelic Society

London; and Military Postal History Society, Outstanding Service Award.

Nominations for the Peterson Award may be made at any time. Visit the awards section of the APS website (under the Membership tab) for details.


Editor's Note: Both the

Mueller and Peterson award notices have been adapted from the original APS notice on www.stamps.org. 



Alan Warren receives the Peterson Award from APS Librarian Tara Murray

British Library/Wikipedia Workshop

Gibbons Stamp Monthly reported that the British Library and Wikipedia held a workshop in London in September to give philatelic writers practical experience in writing and editing Wikipedia articles. While this event was over before we knew about it, why can't we do it on this side of the pond too? 

Robin M. Startup 1933-2012

Postal historian and author Robin M. Startup died February 16, 2012 at Wairarapa Hospital in Masterton, New Zealand at age 78. He was a founder and editor of *The Mail Coach*, journal of the Postal History Society of New Zealand. He contributed to over 60 books and monographs. Robin provided extensive support to the book by David Beech and Allan Berry, *New Zealand and Dependencies – A Philatelic Bibliography*, and wrote major sections of volumes 3 and 4 of *The Postage Stamps of New Zealand*. He also contributed many articles over the years to *The New Zealand Stamp Collector*, *The Pacific Stamp Journal*, *The New Zealand Postal Historian*, and elsewhere. One of his more significant books, issued in at least four editions, is *New Zealand Post Offices*, which lists all post offices opened at home and abroad with locations and dates of operation.

In 1999 Robin was honored with the Royal Philatelic Society of New Zealand's Rhodes Medal. The following

year he was awarded the FIP Medal for Research. He served the RPSNZ as vice president and archivist. He was a national juror in New Zealand and chaired the juries for New Zealand philatelic literature in 1989, 2003, and 2007. He has also been honored with special awards from the Postal History Society of New Zealand, the Forces Postal History Society, and the New Zealand philatelic federation. He was a Fellow of the Royal Philatelic Society London and the Royal Philatelic Society of New Zealand, and in 2008 signed the Roll of Distinguished Philatelists.

Alan Warren



David Straight 1955-2012

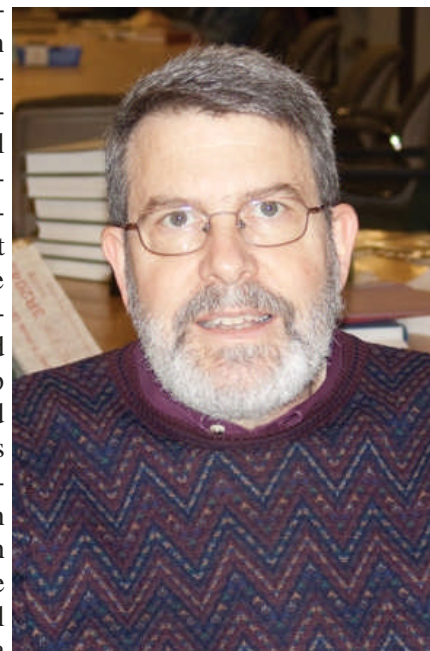
Postal historian David Straight died October 13, 2012 in St. Louis following a massive stroke. He was 57. He had recently retired as a professional librarian from Washington University in order to devote more time to his family and philately. At the university he managed the renovation of a former department store into a modern library. This work initially involved supervising the construction of 15 miles of high density electronically controlled shelving and relocation of over 300,000 volumes into the new climate-controlled space.

His knowledge as a librarian and his avid use of libraries for philatelic research placed David in a unique position to provide advice and consultation for the movement of the APRL into the Match Factory in Bellefonte and its planning for the future relocation within the new building.

David Straight was the long time editor of the Webster Groves Stamp Club newsletter *Bear Tracks*. He wrote columns for *Stamp Collector*, *American Philatelist*, *American Stamp Dealer & Collector*, and *Philatelic Literature Review*. His writings also appeared in *Scott Stamp Monthly*, *Brookman Times*, *Postal History Journal*, *Illinois Postal Historian*, *German Postal Specialist*, *Postal Stationery*, *Auxiliary Markings*, *La Posta*, *Philatelic Communicator*, and *Linn's Stamp News*.

David's collecting and exhibiting interests focused on back-of-the-book areas such as postage due and pneumatic tube mail as well as St. Louis postal history. More recently he researched postal regulations and post office forms. He presented an annual Boy Scout stamp collecting merit badge workshop.

He served organizational philately in many capacities including secretary-treasurer and council member of the American Philatelic Congress, vice president and director-at-large of the American Philatelic Society, board chairman for Stamp Camp USA, board member of St. Louis Stamp Expo, and trustee of the American Philatelic Research Library. He was vice president of the Postal History Society and a member of the Smithsonian's National Postal Museum Council of Philatelists at the time of passing. David was a co-founder and co-chairman of the Winton M. Blount Postal History Symposia held alternately at the NPM in Washington and the APS in Bellefonte. He was a fellow of the Royal Philatelic Society London, and earlier this year he was recognized by St. Louis Stamp Expo with the Elizabeth C. Pope award for lifetime contributions to philately.



David Straight Continued on Page 14

David joined Washington University's library system in St. Louis in 1978. From 1980 to 1993 he managed the library's audio-visual and micrographic collections, established the video collection, and computerized finding aids to the microform collection. As librarian, since 1993, he developed efficient storage and retrieval facilities and procedures, established web-based finding aids for gov-

ernment documents, and led a project to digitize 19th century maps. David was also active in his parish food pantry and worked with Habitat for Humanity.

David Straight is survived by his wife Carol, his mother, a son and daughter, two sisters and two brothers.

Alan Warren

Jesse D. Boehret 1926-2012

Diane D. Boehret 1928-2008

Jesse D. Boehret

Virginia Beach - LTCDR Jesse David Boehret USN RET. Passed away at age 86 on July 3, 2012. He was predeceased by his wife Diane Dumble Boehret and brother Joseph Boehret. Survivors include daughter, Ivalynn Oudin, husband Jack Oudin, grandson Zack Oudin, granddaughter Chelsea Oudin, and great grandson Robert Oudin; sister-in-law Charlotte Boehret; nephew Christopher Boehret, wife Patricia Boehret, and their children Ashley and Ryan; nephew Peter Boehret, wife Ashley, and their children Layne, Hadley, and Kellan; niece Leigh Boehret Meek, husband Walter, and her children Hunter, Duncan, and Madison; cousins Karen and Charles Thomas.

LTCDR Boehret was a Merchant Marine Veteran of WWII, Navy Veteran of Korea, and Cuban Missile Crisis. Vietnam awards include Joint Service Commendation Medal and various Navy and Merchant Marine campaign medals.

Well-known in Philately, he was Past President of the Military Postal History Society. Life-long memberships in American Legion Post 950, Riegelsville, PA, US Naval Institute, American Philatelic Society, and Germany Philatelic Society.

He earned a Bachelor of Arts Degree and Masters Degree in American History from Syracuse University. After retirement from the Navy he was a Guarantee Engineer at Sunship Building Corporation, Port Engineer for AMSEC, and Manager of Engineering at Trinidad Corporation.

Diane Dumble Boehret

VIRGINIA BEACH - Diane Dumble Boehret, 80, beloved wife of Jesse D. Boehret died Jan. 21, 2008, in Sentara Bayside Hospital. She was the daughter of William J. and Margaret E. Dumble. She was born and raised in New York City and was a graduate of Mount St. Vincent College where she studied social studies. Diane was an account executive in advertising when she met her Naval officer husband. As a navy wife, she lived in Washington, Hawaii, California and New York. After his retirement, they lived in Syracuse, N.Y., State College, Pa., Brookhaven, Pa., and moved to Virginia Beach in 1984. Nationally known as a philatelist, Diane served as an officer in numerous philatelic organizations and her stamp collections won many awards both nationally and internationally.

Both notices from *The Virginian-Pilot and The Ledger-Star*, Norfolk, VA



Richard B. Graham, 1922-2012

Richard B. Graham, one of the country's foremost postal historians and a distinguished veteran, died in Columbus, Ohio, July 18, 2012 at age 89. He wrote approximately one thousand articles over many years that appeared in *Linn's Stamp News*, *The Chronicle of the U. S. Philatelic Classics Society*, *American Philatelist*, *Postal History Journal*, *Confederate Philatelist*, *SPA Journal*, *Heliograph*, and the *American Philatelic Congress Book* among others.

His first article appeared in Robson Lowe's *The Philatelist* in 1960. He wrote a postal history column in *Linn's* for many years and was associate editor and editor of the USPCS's 1861-1869 section with a special focus on Civil

War postal history. The society awarded Graham its Ashbrook, Brookman, Chase, and Perry cups and he also received the Susan M. McDonald award and its Distinguished Philatelist award.

He chaired the USPCS's publications planning committee 1974-1995 and helped produce several books. Graham was honored with the Dietz Award of the Confederate Stamp Alliance for distinguished service in Confederate philatelic research and writing. He was elected to the Writers Hall of Fame in 1991, and received the Luff Award for distinguished philatelic research in 1992.

Alan Warren

Reviews

Print & Electronic



First Through Flight England to India 1918

THE FLIGHT OF THE "OLD CARTHUSIAN"—The Story of Handley Page V/1500 Serial No. J1936 – The First "Through Flight" From England to India, by Ed Wolf. Published by the author, 2012. 125 pp., A4 size, hard cover. AU\$45.00 plus postage. Contact the author at es-wolf@optusnet.com.au.

This is the story of the first through flight from England to India, which was made between 13 December 1918 and 23 January 1919. The flight was flown by Major Archibald Stuart-MacLaren and Captain Robert Halley, with Brigadier General Norman MacEwen as passenger.

The first ninety pages (the majority of the book) describes in every detail, the progress of the flight. What struck the author about this flight was that the references did not agree with one another and the conflicting story generated as a result, left him puzzled as to what really happened. So he spent a lot of time in the British National Archives in Kew, London.

The purpose of the flight, which was in a new model bomber, named "Old Carthusian", was to deliver the aircraft and its passenger to Delhi, India. Brig. General MacEwen had been appointed to command the Royal Air Force in India. After suffering many setbacks, the aircraft reached Karachi after a month filled with excitement. The story is divided by the actual reports presented to the authorities or retained by the archivists, as well as MacLaren's report, which was a private log not necessarily intended to be sighted by the public ninety years later.

Hindenburg Crash Mail

LZ-129 HINDENBURG, ZEPPELIN CRASH MAIL, by Dieter Leder. Published by the author, 2012. Hardbound, 310 pages, A4 format, more than 300 illustrations most in color), English language. ISBN: 978-3-940702-35-7. Price, Euro €100 (approx. US\$130.00) plus Euro €15 (approx. US\$19.50) shipping and handling for the 2 kilograms/71 ounces heavy book. Order from the author Dieter Leder by email: zpj@arcor.de, or by mail at: Seepromenade 6, D-88709 Meersburg, Germany

On May 6, 1937, airship LZ-129 *Hindenburg* crashed at Lakehurst, NJ. Of the 17,000 pieces of mail onboard, only 372 were officially recovered. The *Hindenburg* is the most famous aircraft crash in history and *Hindenburg* crash covers are the most expensive of all crash covers. The book describes the mail handling before and during the flight and all nine mail recovery operations. A 120-page census lists all recovered articles and illustrates them, if documented. East-bound mail intended for the return flight is also part of the *Hindenburg* crash mail story.

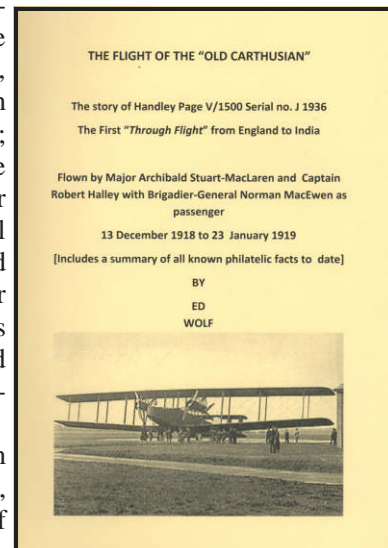
The route of the flight was England-Belgium-France-Italy-Malta-Egypt-Mesopotamia-Persia-Arabia-India. The flight had many mishaps dealing with weather, as well as engine and mechanical problems, all of which are described in detail and are very interesting.

The flight did carry various types of mail, i.e. Despatches, which were official military reports and orders sent with an officer to deliver to another command. These normally only bear military markings; Civil postal service letters bearing stamps, which were picked up in various countries enroute; military postal service letters, which do not bear stamps, as service mail was free during the period of the flight; Per Favour Correspondences, letters carried by the crew and placed in the postal service for delivery.

All the known flown covers are shown in color, as well as illustrations of the postmarks and marking applied to covers. It is interesting that so many types of covers were carried, as the flight was not publicized, and collectors at the various stopping places would not have known about and had an opportunity to ask the crew members to carry covers.

There is a chapter which reviews the available literature on the flight, and a discussion on the auctions in which covers carried on the flight have been sold.

The author has obviously done a tremendous amount of research and the book should be of interest to anyone interested in British and Indian airmail covers. Ken Sanford



The book starts with acknowledgements from many people who assisted the author with the book. He gives credit to Arthur Falk, who was the first person to go through the New York Post Office's basement full of junk to find the Hindenburg crash mail files. Based on those files and lists of recovered covers and postcards, Falk wrote the first book on the subject "Hindenburg Crash Mail, The Search Goes On", which was a 64 page soft cover handbook.

A Prologue to the new book is written by the well known Zeppelin mail collector and expert Cheryl Ganz, of the Smithsonian National Postal Museum. A Pre-Crash section explains how Zeppelin Mail was handled, and



includes the following sections:

1. Westbound Mail, Foreign Section
2. Westbound Mail, Airmail Section
3. Westbound Mail, Onboard Post Office
4. Eastbound Mail, Morgan Annex
5. Chapter 5 explains the Hindenburg crash and shows a number of photos of the Hindenburg on fire and the wreckage crashing to the ground.

The Post-Crash sections cover the following topics, and include many photos of Zeppelin Company officials and U.S. Customs inspectors going through the recovered pieces of mail:

6. Mail Findings, Overview
7. First Finding
8. Second Finding
9. Third Finding
10. Fourth Finding
11. Fifth Finding
12. Sixth Finding
13. Seventh Finding
14. Eighth Finding
15. Ninth Finding

16. Eastbound Mail
17. Inquiries about Lost Mail
18. Epilogue

Throughout all these sections, many Hindenburg crash covers are shown in color.

The next section is titled "Philately" and covers the following:

19. Census of Recovered Mail by surname of the addressee
20. Catalogue Numbers
21. Evaluating and Prices
22. Expertizing and Forgeries
23. The Hindenburg Crash Mail Files, which explains the files that Falk found in the New York Post Office.

The next section is "Further Reading". This lists 12 publications and organizations that deal with Hindenburg crash covers.

The book concludes with Notes, which is a list of the extensive research references that the author consulted, an Index, and Image Credits.

The book is very well done and will be an essential reference for anyone interested in crash covers in general or Hindenburg crash covers specifically.

Ken Sanford

Iceland's Numeral Cancellations

Icelandic Numeral Cancellation, edited and published by the Föreningen Islandssamlarna, 2006. 114 pages, 8 ¼ by 11 ¾ inches, Cerlox bound, clear plastic covers, in English. Available for 150 SEK (approximately \$21) plus postage from the publisher's web site www.islandssamlarna.se.

This handbook of the numeral cancels of Iceland was first published by the Society of Iceland Collectors in Sweden in 1992, followed by revised editions in 1996 and 2005. This latest version is available either in Swedish or in English. In addition to the numerical listing of the cancels, identifying location and period of use, the book provides much background and explanatory material.

Aside from the main office in Reykjavik there are two types of post offices in Iceland: the complete or regular post office offering a large range of services, and the receiving office that handles mostly letters and stamps. The regular offices used dated cancels whereas the many receiving offices were assigned handstamps consisting of a number within a circle. Occasionally a regular office would borrow a numeral cancel when its dated canceller was worn or broken and while waiting for the replacement.

The original numeral cancels (1 to 273) were distributed to the receiving offices in 1903. Later, more numbers were added. If a receiving office was promoted to a regular office, it converted to a dated cancel, normally of the bridge type.

Different types of numeral cancels are defined by those with slanting numbers (Type 1) and those with upright numbers (Type 2), and by the diameter of the circle. Specific problems are addressed in the introductory text such as distinguishing between 6 and 9 or 66 and 99. A clear plastic template with these numbers is provided to aid in the distinc-

tion. Forgeries are also mentioned and a few covers with numeral cancels are illustrated.

The bulk of the handbook is devoted to the listing in numerical order from 1 to 300. The Type 1 numbers are 1 to 210, and Type 2 run from 211 to 300. Each entry shows the town or location and the period of use where known. Some cancels were used in more than one location over time and these moves are tracked. The county where the receiving office was located is also listed. Some explanatory notes appear with each cancel. A few cancels, like 219, were used on a number of ships over the years, and these are all identified.

An alphabetical listing by receiving office name identifies the numeral associated with it. Some receiving offices were assigned the same name, and so another list identifies which

county they are in. A final list records which numeral cancel devices are now stored in the national archives in Reykjavik.

Collectors of Iceland's numeral cancels will need this handbook to help them identify the items they find, or are still looking for.

Alan Warren



Literature Palmares

APS STAMPSHOW
August 16-19, 2012
Sacramento, California

Grand and Gold

Hawaii Foreign Mail to 1870 **Fred Gregory**

Reserve Grand and Gold

Japanese Philately (Volume 66 - 2011)

Ron Casey

LZ-129 Hindenburg, Zeppelin Crash Mail

Dieter Leder

Court of Honor

Postage Stamps of the Russian Empire 1857-1919,

RSFSR 1918-1923, USSR 1923-1991 Catalogue

The Publishing and Trading Centre Marka

Catalogs

Gold

China Stamp Society Specialized Catalog of China to 1949

China Stamp Society

The Russian Post in the Chinese Empire - Dr. Raymond Casey Collection

David Feldman SA

Vermeil

Turkish Stamps & Postal Stationery Catalogue 1863-2010

iSFILA A.S.

A Comprehensive Catalog of Indian Reservation Stamps

Michael Jaffe

Revenue Stamps - The Republic of Uruguay 1915-2005

Joseph Ross

Handbooks

Gold

Fiji's Times Express Stamps, The Three Issued Paper Types and Other FTE Topics

David E. Gillis

Collector's Guide to Confederate Philately Second Edition

John Kimbrough, Conrad Bush

Vermeil

Hawaiian Missionaries

Anthony R. Kassel

The Industrielle Kriegs-wirtschaft Issue of Switzerland 1918-1919

Michael Peter

Stamp Counterfeiting - The Evolution of an Unrecognized Crime

H.K. Petschel

The Stedman Bros. Picture Postcard Handbook 1906-1914

Michael Smith

The Congress Book 2011

Ken Trettin

Thematic Exhibiting

Wobbe Vegter

Handbook of the Post Cards of the World's Columbian Exposition

Kenneth C. Wukasch

Silver

The Postage Stamps of the Principality of Atlantis

Wolfgang Baldus

Geography & Postal History

De Blois & Harris

Charles Darwin: His Life through Commemorative Stamps

Barry N. Floyd

Part V, Fascicle 1: Postage Stamps - Currency Conversion Provisional Series 1958

Jon Kawaguchi

The Award Winning Exhibit of Early Chinese Airmail

David You Lu

Les raretés de Saint-Pierre et Miquelon

Jean-Jacques Tillard

Philatelic Society Journals, Periodicals

Gold

The Posthorn

Wayne L. Youngblood

Airpost Journal

Wayne L. Youngblood

Vermeil

Bermuda Post

Bermuda Collectors Society

The New CartoPhilatelist

CartoPhilatelic Society

Postal History Journal

De Blois & Harris

VORLÄUFER

John Kevin Doyle

Journal of Cuban Philately

ICPS

First Days

Peter Martin

The Perfins Bulletin

The Perfins Club

The Sarawak Journal

Claire Scott

Possessions

United States Possessions Philatelic Society

Silver

ArPA - Journal of the Armenian Philatelic Association

Armenian Philatelic Association

Reflections

ESPER

Cat Mews

Marci Jarvis

Literature Continued Page 18

APS 2012 Website Award Winners

The first Chapter and Affiliates Web Awards were announced during StampShow 2012 in Sacramento. The judges were Andrew McFarelane and Ross Towle. A total of sixteen groups participated in this inaugural competition, which was open to all APS chapter clubs, club or federation run stamp shows and APS affiliates. Participating websites may use the emblem shown here for the award obtained. Our webmaster Todd Ronnei did very well for the Writer's Unit #30.



Gold

American First Day Cover Society

www.afdcs.org, Todd Ronnei

American Topical Association

americantopicalassn.org Sean Lamb

Vermeil

American Society of Polar Philatelists

www.polarphilatelists.org, Gary Pierson

Hamilton Township Philatelic Society

www.hamiltonphilatelic.org, John S. Sack

ORAPEX

orapex.ca, Robert Leigh

Philadelphia National Stamp Exhibition

www.pnse.org, John Gutekunst

Postal History Society of Canada

postalhistorycanada.net, Robert Leigh

Stamporama.com

stamporama.com, Tim Auld

Writers Unit #30

www.wu30.org, Todd Ronnei

Silver

Cover Collectors Circuit Club

www.covercollectors.org, Tom Fortunato

Federation of New York Philatelic Societies

www.nystampclubs.org, Tom Fortunato

Internet Philatelic Dealers Association

www.ipdaonline.org, Roy Simpson

Rochester Philatelic Association

www.rpastamps.org, Tom Fortunato

Silver Bronze

Mathematical Study Unit

mathstamps.org, William F. Sharpe

West Essex Philatelic Society

www.wepsonline.org, Robert Parkin

Bronze

Poster Stamp Collectors Club

posterstampcc.org, Robert Warren



Literature Continued from Page 17

The Alaskan Philatelist

Eric Knapp

The Levant, Journal of the Ottoman & Near East Philatelic Society

Richard B. Rose

State Revenue News

Scott Troutman

Silver Bronze

The Philatelic Freemason

ATA MSU

Biophilately

Biophilately

The Rotary on Stamps Bulletin

Emmanuel Serriere

Certificate

IPDA Inc. Newsletters

Michael Dodd



2012/2013 Literature Exhibits

IPHLA 2012 Mainz, November 2-4, 2012 Mainz, Germany. www.philaindia.info/Iphila2012.html.

CHICAGOPEX November 16-18, 2012, Itasca, Illinois, www.chicagopex.com/chicagopex2012.html.

NAPEX, May 31-June 2, 2013, McLean Tysons Corner, VA, www.napex.org/

APS StampShow August 8-11, 2013, Milwaukee, WI. www.stamps.org/StampShow.



Secretary-Treasurer's Report

October 08, 2012

SECRETARY-TREASURER'S REPORT

New Members

1994 Peter Thy, 908 Snyder Drive, Davis, CA 95616.
<pthy@usdavis.edu>. Editor: *Forerunners*, Philatelic Society of Greater Southern Africa; Co-author: *Postal Stationery of the Bechuanaland and Botswana*, British Philatelic Trust.

1995 Stephen B. Pacetti, 12751 West Alameda Drive, Lakewood, CO 80228-2801.
<SBP57@comcast.net>. Freelance Writer: *Colorado Postal Historian*; *North Carolina Postal Historian*; *Postal History Journal*; *Scribblings* (Rocky Mountain Philatelic Library).

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Purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Join Us Today

Membership includes a subscription to the *Philatelic Communicator*. Membership applications received by October 1 will be recorded as members for that calendar year and will receive all four quarterly issues of the *Philatelic Communicator* for that year. Applications received after October 1 will be recorded as members for the following calendar year.

A membership application may be downloaded from the Writers Unit #30 website at <www.wu30.org>. Existing members are encouraged to download this form and give it to potential members so they can join.

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The membership dues for each calendar year are:

USPS ZIP Code Addresses	\$20.00
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All Other Addresses	\$25.00

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Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Note that Dr. Claussen has moved. Send to Dr. Dane S. Claussen, 2101 Naco Court, Las Vegas, NV 89102. Email: dsclaussen@hotmail.com.

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